



The Sixty-second Season of  
The William Nelson Cromwell and F. Lamot Belin  
**Concerts**

National Gallery of Art

*Sixty-first American Music Festival*

16 May 2004

Sunday Evenings, 7:00 pm

West Building, West Garden Court

*Admission free*

*The sixty-first American Music Festival  
is made possible in part by a generous gift from  
the Ann and Gordon Getty Foundation.*

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

For the convenience of concertgoers  
the Garden Café remains open until 6:30 pm.

2,497th Concert

16 May 2004, 7:00 pm

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## The Colorado String Quartet

Julie Rosen, *violin*

Deborah Redding, *violin*

Marka Gustavsson, *viola*

Diane Chaplin, *cello*

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## Elliot Carter (b. 1908)

Elegy (arranged for String Quartet) (1946)

## Robert Maggio (b. 1964)

Songbook for Annamaria (String Quartet No. 1) (2001)

1. "We're Bound Away..."
2. "When You Wake..."
3. "Jimmy Crack Corn..."
4. "All the Live-Long Day"

## Intermission

## Joan Tower (b. 1938)

Quartet No. 2 ("In Memory") (2001)

(*In one movement*)

## Charles Ives (1874–1954)

String Quartet No. 2 (1911–1913)

Discussions (Andante moderato—

Andante con spirito—Adagio molto)

Arguments (Allegro con spirito)

The Call of the Mountains

(Adagio—Andante—Adagio)

## The Musicians

### COLORADO STRING QUARTET

In one ten-day period in 1983, the Colorado String Quartet made history by winning two of the music world's highest honors: the Naumburg Chamber Music Award and the first prize at the Banff International String Quartet Competition. Since then the Colorado String Quartet has earned praise on four continents as one of the finest quartets of our time. From the rave reviews in major American media come comments such as these: "The Colorado Quartet presented a spectacularly accomplished performance... tight, flawlessly balanced ensemble" (*Los Angeles Times*); "The quartet played with a brio and resonant, impassioned sound that was extraordinary" (*Chicago Sun-Times*); and "This is a first-class ensemble that rises with panache to meet every challenge in the music" (*Washington Post*). The Colorado Quartet has premiered compositions by established composers, such as Ezra Laderman and Karel Husa, as well as composers of the younger generation. It has received grants from the National Endowment for the Arts, the Lila Wallace/Reader's Digest Fund, and the Aaron Copland Fund for music. The Colorado Quartet is currently quartet-in-residence at Bard College in Annandale-on-Hudson, New York, and appears at the National Gallery by arrangement with Arts Management Group, Inc., of New York City.

### JULIE ROSENFELD

Violinist Julie Rosenfeld, a native of Los Angeles, received her training at the Curtis Institute, the University of Southern California, and Yale University. Her teachers included Szymon Goldberg, Nathan Milstein, and Yukiko Kamei. A member of the Colorado String Quartet since 1982, Rosenfeld often performs with the Chamber Music Society of Lincoln Center and at the Santa Fe and La Jolla Music Festivals. In 1992 she became the first woman judge at the Banff International String Quartet competition, and in 1996 she was artist-in-residence at both the Marlboro Music Festival and the International Mozart Festival in Poland.

#### DEBORAH REDDING

A native of New York City, violinist Deborah Redding grew up in Colorado and founded the Colorado String Quartet while attending the University of Colorado at Boulder. She holds a bachelor of music degree from that institution, where her principal instructor was Oswald Lehnert, and a master of music degree from The Juilliard School of Music, where her principal instructor was Szymon Goldberg. A committed marathon runner, Redding raises scholarship money for the Soundfest Institute of String Quartets through her participation in marathons.

#### MARKA GUSTAVSSON

Violist Marka Gustavsson holds degrees from Indiana University and the Mannes College of Music and is a doctoral candidate at the City University of New York. She has studied with Mimi Zweig, Joseph Gingold, Felix Galimir, and Daniel Phillips. She has performed in many chamber music events, including the Festival Presence at Radio-France and the Pundaquit Festival in the Philippines. Gustavsson has served on the faculties of Hofstra University and the Kinhaven Music Festival.

#### DIANE CHAPLIN

A native of Los Angeles, cellist Diane Chaplin holds a bachelor of fine arts degree from the California Institute of the Arts, where she was a student of Cesare Pascarella, and a master of music degree from the Juilliard School of Music, where she studied with Harvey Shapiro. A member of the Colorado String Quartet since 1988, Chaplin has concertized throughout the United States and Europe. She has a large class of private students and is administrative director of the Soundfest Chamber Music Festival and Institute of String Quartets.

## Program Notes

Elliot Carter's *Elegy* began its existence as a work for viola or cello and piano in 1943. The composer arranged it for string quartet in 1946, transcribed it for string orchestra in 1952, and revised it once again in 1961. Carter disowned much of the music he composed before the 1940s, but by the time he wrote *Elegy*, he was already in his forties and well beyond his early experimental period. *Elegy* represents both inspired neoclassicism and overt Americanism, a combination exhibited by many artists and composers as they responded to the social and political crises of the Second World War. *Elegy* is perhaps Carter's closest realization of the teachings of Nadia Boulanger (1887–1979). Its continuous arch of melody is set in a restrained contrapuntal context. It has become fashionable to comb Carter's earlier music for hints of his mature style, but *Elegy* is more remarkable for the ways in which it differs from his later compositions.

Robert Maggio's *Songbook for Annamaria* was commissioned by the Colorado String Quartet in 2001 and is among a number of recent commissions from such sources as the ASCAP Foundation, the American Composers Forum, the Barlow Foundation, the Pennsylvania Ballet, and the Lesbian and Gay Chorus of Washington, D.C., in collaboration with D.C.'s Different Drummers. Maggio is the recipient of a Guggenheim Fellowship, a Pew Fellowship in the Arts, and the American Academy of Arts and Letters' Goddard Lieberman Fellowship. Critics have remarked that Maggio's music gives an overall impression of freshness and exuberance, conveying a joy in making music that carries through to the listener.

Joan Tower's *String Quartet No. 2 ("In Memory")* was written in 2001 and was commissioned by the Tokyo String Quartet. The thirteen-minute, one-movement piece is about death and loss. It was written in memory of one of the composer's longtime friends, Margaret Shafer, who passed

away the summer the piece was begun. About two months later, the tragedy of 11 September 2001 occurred, expanding the composer's specific loss to include all those who lost their lives on that day.

This amplified feeling of pain in the world played a major role in increasing the intensity of the music. It contains high, sustained, ethereal passages, some of which culminate in a slow descent. This is paired with more forceful and driving repetitive musical ideas that try to express the anger resulting from the loss of loved ones. Tower said at the time she was composing this work that she was "honored to be writing this piece now for the Tokyo Quartet. I love the string quartet medium; it is one of the most creative in the music world, and I very much look forward to working with such a high level group." The work received its premiere performance in February 2002 in New York City.

In the long list of Charles Ives' works for small ensembles, only two are for the conventional string-quartet instrumentation, yet nothing about these pieces is conventional. *Quartet No. 1*, completed in 1896 when Ives was still an undergraduate at Yale, may have been improvised at the organ. The quartet contains so many references to popular hymns that Ives at one point titled it *From the Salvation Army (Not Quite)*. *Quartet No. 2* grew out of music Ives wrote between 1907 (when parts of the second movement were begun) and 1913, but its first public performance did not take place until 11 May 1946, when the quartet was played in New York at a concert given at Columbia University. The composer Lou Harrison (1917–2003) said that, in helping Ives edit the score for performance, he was called upon to fill in a few measures of music himself.

As he does in many of his other works, Ives here completely abandons the classical notions of musical structure and formal relationships among the elements of musical discourse. He noted the work's origins in a memorandum: "After one of those Kneisel Quartet concerts, I started a string quartet—half-mad, half in fun, and half to try and have some fun with making those men fiddlers get up and do something like men." The idea was

not deemed inappropriate at the time, although Ives was somewhat harsh on the Kneisels; they were the first long-lived American string quartet (1885–1917) that played the new music of their time, including the music of some American composers. A later memorandum identifies this as a string quartet “for four men who converse, discuss, argue (in re ‘politicks’), fight, shake hands, shut-up, then walk up the mountainside to view the firmament.”

In the first movement, *Discussions*, the “politickal” subject may have been slavery and the Civil War, for there are references to *The Red, White, and Blue*, *Dixie*, *Marching through Georgia*, and other songs of that war. In the second movement, *Arguments* (in a preliminary version, it was entitled *Arguments and Fight*), there are bits of patriotic song struggling with fragments from the symphonies of Tchaikovsky, Brahms, and Beethoven. The slow, contemplative music of the *Call of the Mountains* brings the quartet to an end.

*Programs notes provided by Arts Management Group, Inc.*

*Adapted and edited by Elmer Booze*